IFAR reports

Volume 6 Number 2
March 1985

Formerly the Stolen Art Alert and Art Research News

Près de la falaise, *a painting traditionally accepted as a work by Paul Gauguin*

Près de Gauguin

IFAR Reports
incorporating *Stolen Art Alert*
and *Art Research News*
Volume 6, Number 2
March 1985

IFAR Reports is published ten times a year by the International Foundation for Art Research. ISSN 8756-7172.

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Founded under a grant from the Jerome Foundation and supported by a development grant from the J. Paul Getty Trust.

Distributed with the cooperation of the Art and Antique Dealers League of America. Printed with the assistance of *Art & Auction* magazine.

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Some of the more interesting examinations that IFAR has been asked to conduct are those in which IFAR's findings challenge the long-standing credibility of a work belonging to a major artist's oeuvre. Such is the case with *Près de la falaise*, a painting that has been accepted as an original work by Paul Gauguin. It is illustrated in George Wildenstein's *Gauguin* (1964), no. 281. In the documentation, the work is compared to a simple drawing by Gauguin of the same subject, which was first published in a 1956 catalogue by Winkel and Magnussen, Copenhagen.

The painting is part of a major private collection in the New York area. The composition depicts a young girl in blue sitting by a haystack on a cliff beyond which a field of yellow wheat extends to the upper left portion of the painting. At the center, a narrow path moves diagonally through the composition and disappears out of view behind the cliff at left. Through an opening between the tall cliffs is a vista of bright blue ocean and red sailboats. The painting is signed at the lower center, "P Go 88."

The "P Go 88" inscription would imply that the painting was executed by Paul Gauguin in 1888, and is similar to inscriptions used by the artist at this time. In 1888, Gauguin was working in Pont-Aven, Britanny with a group of artists known as the School of Pont-Aven. Although not a school in the formal sense, they pursued a new art form using strong colors and a flattened decorative style as their expressive means. The compositions were often based on simple themes taken from the everyday life of the Breton peasant.

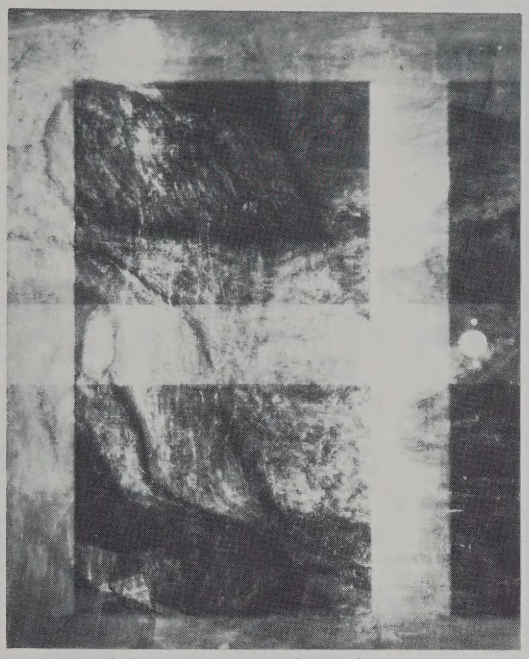
Part of IFAR's research of the painting included consultation with the noted Gauguin expert Douglas Cooper (now deceased), who was working with Daniel Wildenstein on a revised edition of the catalogue raisonné of Gauguin's painted works. Mr. Cooper emphatically proclaimed the painting to be a fake, based on the relatively poor, but authentic, drawing by Gauguin mentioned above. He felt there were two possible explanations for the painting: first, that it could be a bona fide period work derived from Gauguin's original drawing by a Pont-Aven artist, to which a forged signature was added; or second, that it may be a modern forgery.

To establish the probable origin and date of *Près de la falaise*, IFAR arranged a laboratory examination, which proved to be invaluable for determining the evolution of the work. An x-ray revealed extensive repainting of an earlier composition that more closely followed the Gauguin drawing. The entire field of yellow to the right of the seated figure was added. A close examination of the left edge of the canvas revealed that this yellow paint was applied to the canvas after it was relined and restretched. The yellow paint stops at the outer edge of the painted surface, whereas the underlying paint from the earlier composition extends beyond it all the way to the edge of the canvas. The x-ray showed also that the yellow paint was applied in a manner that is quite different from the rest of the work. Other portions of the painting, including the cliffs at right that border the water and the haystack, which divides the yellow field, have also been repainted.

Curiously, upon close inspection, the inscription at the bottom appeared to have been purposely scraped and abraded. When scrutinized with a binocular microscope and ultraviolet light, the inscription was seen to be on top of the fine net crackle of the paint surface establishing that it had been added at a later time. Most important, the initials "RB" or "RS" were discovered at the upper left corner. These initials appeared to be part of the original paint structure and were partially obscured by the added yellow paint. Undoubtedly, the yellow paint had once completely hidden the initials, but over time this thin added surface had become more transparent, allowing the underlying initials to be seen again.

This monogram may indicate, as Douglas Cooper had proposed, that the painting was originally executed by someone in the Pont-Aven group; however, IFAR's research failed to associate these initials with any of the 30 or more artists known to have been working there at that time. It seems most likely, therefore, that the painting was executed by an obscure follower of Gauguin who was familiar with the original drawing, and who initialed the upper left corner; at some later time, possibly after the drawing came to light, it was repainted and the false signature and date were added in the hope of passing the painting off as an original work by Paul Gauguin. Daniel Wildenstein has confirmed Douglas Cooper's opinion of the work, and has stated to IFAR that *Près de la falaise* will not be included in the revised edition of Gauguin's paintings, which is scheduled for completion at the end of 1985.

Virgilia Heimsath Pancoast



An x-ray of the painting revealed considerable overpainting covering an earlier composition closer to the original drawing

Près de la falaise, *an original drawing by Paul Gauguin on which the painting is based*

Près de la falaise, *a painting traditionally accepted as a work by Paul Gauguin*

Grant Wood Drawing Returned

This article appeared in the Maine Antique Digest, *January 1985, p. 35-A, and is reproduced here with permission of the publisher. Subscriptions are $29 for one year and may be obtained from: Maine Antique Digest, P. O. Box 645, Waldoboro, Maine 04572. An article on this subject appeared in the October, 1983* Stolen Art Alert *(Oct. '83, vol. 4, no. 7, pp. 1, 4).*

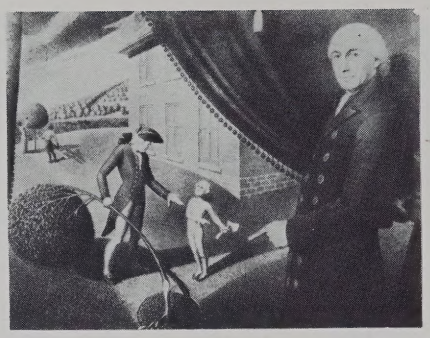
A case in Madison, Wisconsin, has ended with a drawing for Grant Wood's *Parson Weems Fable* back in the hands of the family that consigned it to a now bankrupt California art dealer. Two Manhattan art dealers will apparently foot the legal bills for the controversial case.

Last April, a Federal judge awarded a Wisconsin family $400,000 for a Grant Wood cartoon for his 1939 painting, *Parson Weems Fable*. The family, heirs to the estate of John Nesbit, who had purchased the drawing directly from his friend, Grant Wood, in 1939, had consigned the drawing to California art dealer James Bolen for a $400,000 net figure. But Bolen had sold it for much less—$100,000 cash and three art works valued wholesale at $105,000—to New York art dealer James Maroney, who then sold a share in the picture to Hirschl and Adler, the New York gallery owned by Stuart Feld.

Bolen maintained he would pay the owners the full $400,000 over 36 months and started making monthly payments of $11,111.11. But the owners were not happy and filed suit in Federal court against Bolen, Maroney, and Hirschl and Adler.

Under provisions of the Uniform Commercial Code (UCC), Maroney and Hirschl and Adler would normally have been considered "merchants in the ordinary course of business," and any beef the consignor had over being sold out too cheaply could only be taken up with Bolen, the dealer they had consigned the picture to, whom Federal judge John C. Shabaz found had "clearly violated the plaintiff's ownership rights." This provision of the UCC insulates merchants from previous transactions over which they could have no control.

But in this case, there had been a long series of negotiations over the drawing, with both Maroney and Hirschl and Adler. In addition, to further complicate matters, Bolen was indebted to Hirschl and Adler for a joint purchase with Maroney of another Grant Wood drawing. The consignors' lawyer, Anthony Varda, convinced the court that the two art dealers had a duty in this case to inquire as to why the price had dropped so rapidly and so far below the original asking price of $400,000.



Grant Wood, Cartoon for Parson Weems Fable, 1939, pencil and chalk on paper

Judge Shabaz found enough circumstances to convince him that Hirschl and Adler and Maroney "had reason to know that the ownership rights of the plaintiffs were being violated." For this reason, he ruled that they were not merchants in the ordinary course of business and said they and Bolen either had to give back the drawing or pay the full $400,000 to the Nesbit heirs.

The Nesbit heirs chose to receive the money and a judgment for the unpaid $344,444.45 was entered on their behalf.

Both the Nesbit heirs and Maroney and Hirschl and Adler appealed the decision. The heirs were seeking punitive damages and the dealers wanted to be considered as merchants in the ordinary course of business. Both sides lost their appeals. On September 7th, the Seventh Circuit Court, in an unusual "unpublished order, not to be cited," upheld the original judgment and said the court was right not to award punitive damages.

This left the dealers with the world's most expensive Grant Wood drawing, and they went back to the District Court asking Judge Shabaz to let them return *Parson Weems* to the Nesbit heirs.

In an oral ruling October 10, Judge Shabaz ordered the drawing returned to the Nesbit heirs. They have placed it on indefinite loan to the Elvehjehm Museum of Art at the University of Wisconsin.

What about the money? Judge Shabaz ruled the Nesbit heirs have to pay back the $55,555.55 Bolen paid them in installments. But Maroney and Hirschl and Adler owe the heirs $6,900 in court costs and $38,500 in interest on the unpaid $344,444.45 from the judgment last July, which was retroactive to the date of sale. That just about covers the family's legal fees.

The attorney for the Nesbit heirs asked Judge Shabaz to order dealers Maroney and Hirschl and Adler to give up the name of the willing buyer they apparently had for the drawing, but the judge refused, saying, "I think that's what they just paid $38,000 for."

Since Bolen is now in bankruptcy, the transactions between his gallery and the other two dealers are probably very tangled, but that's another story.

Samuel Pennington
Editor, Maine Antique Digest

European Alert

Gallery owners in Europe should be aware of two men passing bad checks on the continent. Our correspondent in Switzerland reports that two men, about 35 years old, allegedly passed bad checks while buying art in Europe. The men are said to have made several important purchases in France in September, 1984. One man, blonde with glasses, medium build and well-dressed, paid with a check drawn on Manufacturers Hanover Trust Co., 47th Street, at Madison Ave., New York. He carried an American passport, number K 102 40 80, and used the name, Chester Le Rooy Loce, of 175 5th Avenue, New York. When the gallery owners deposited the checks, they were unpaid. IFAR contacted Manufacturers Hanover, but they had no record for an account under the name of Loce or Le Rooy. A spokesperson for U.S. Customs advised that the gallery owners who lost money on these transactions go to the American Embassy and show them all photo-copies of sales papers and checks.

Report from Europe

Last fall an important theft of French impressionist paintings made headlines in France when the director of a Paris art gallery was accused of taking part in a conspiracy to sell some 40 stolen paintings, valued at 60 million francs. Seven people were arrested in connection with the theft, including M. Arthur Melki, director of Art-Mel, 63 rue du Faubourg-Saint-Honoré, Paris.

The theft occurred during the summer of 1983; the victim was Nelly Dehem, 88 years old, of Juan-les-Pins. Mrs. Dehem, daughter of the painter Henri Dehem, was hospitalized in Cannes, and had entrusted the care of her villa to Jean-Pierre Diblanc, 44 years old, a hospital worker, and his wife Bernadette.

When Mrs. Dehem returned from the hospital, she noticed that many of her paintings had disappeared—works by Monet, Gauguin, Renoir, Pissarro, Sisley and others, along with jewelry and pieces of gold. "Nous avons été cambriolés," (we have been robbed) replied Jean-Pierre Diblanc.

Mrs. Dehem did not mention anything to the police at the time, she was too old, and decided it was too complicated. Eventually she was persuaded to report the theft.

An investigation followed, conducted by l'Office central pour la répression du vol d'oeuvres et objets d'art. After several months of investigations, police arrested the Diblanc couple, their daughter Valerie, aged 20, and her lover Jean-Paul Lauer, 38 years old. Police found over a thousand gold coins at the home of Mr. Lauer and have accused him of stealing the paintings and jewelry. The nephew of Mrs. Dehem, Guy Meesmaecker of Paris, was arrested when paintings and furniture from the theft were found at his home. In addition, Yvan Delicado, 41 years old, from Montpellier, was accused of selling the paintings to Mr. Melki, director of the gallery Art-Mel.

Mr. Melki reportedly sold the paintings world-wide, and the majority were sold for their market value. The French newspapers reported, and the French police confirmed that an important expert, working in Switzerland, has probably been involved in this case and may be arrested.

Much of the stolen art has been recovered and Mrs. Dehem has decided to donate the paintings to the Marmottan Museum in Paris (Institut de France). One important painting is still missing, and was probably sold abroad. It is a Renoir pastel, *Young Woman*, 61 x 48 cm., pink in color.

Francine Bayard-Leblache

Notice

The third volume of *Maya Monuments* is in press. The publication, by Karl Herbert Mayer, is entitled *Maya Monuments III: Sculptures of Unknown Provenance in Middle America*, and documents many important monuments. It includes 244 photographs, ten drawings, and three rubbings of mostly unpublished material. The book is published by Verlag Karl-Friedrich von Flemming, Katharinenstrasse 20, D-1000, Berlin 37, and is available for $25.00 (the air mail delivery price for the U.S. is $20.00).

Important Notice

We have combined our two publications, *Stolen Art Alert* and *Art Research News*, and changed the name to *IFAR Reports*. Articles which would have appeared in either *Stolen Art Alert* or *Art Research News* will now appear in this new publication, to be published ten times a year like the *Stolen Art Alert*. The *Stolen Art Alert* will be a regular feature of this publication, and will appear after the editorial material.

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Tom Moscardini: Interview

Detective Tom Moscardini, of Special Frauds, the Art and Antiques Squad, New York Police Department, is New York City's "art cop." He joined the art squad about a year and a half ago. In December he talked to IFAR about security measures for collectors and galleries. Break-ins do not follow any set pattern, and since each one is different, Det. Moscardini made general suggestions which every collector could follow.

Referring to security protection, he said private collections are the "greatest problem of all." Regarding locks and security systems, collectors should consult the experts in those fields. One of the first things he advised collectors to do is catalogue their collection and note distinctive markings which would help identify their art in the event of a theft. Some collectors neglect the first and most important step, that of photographing and writing a description of their possessions. He said once the art is stolen and recovered, one must be able to prove ownership; if that is not possible, the case could end up in court for settlement. Det. Moscardini also suggested the collector make theft more difficult, for example, by securing paintings to the wall.

Protecting art work in galleries is different from homes, since galleries may not be able to tightly secure paintings to walls or sculpture to the floor, and because exhibits change frequently. Galleries, like collectors, should provide security within their means, said Det. Moscardini. He suggested that galleries have someone at the front door. One of the problems he has noticed with gallery security is that frequently there is only one person in the gallery, and he is seated at a desk towards the back of the room. That person can be easily distracted, by his own desk work, answering the telephone, or talking to visitors, and therefore not notice what may be going on in other parts of the gallery. Unlike museums, galleries are not in a position to hire guards for every room, but Det. Moscardini suggested that there be someone who frequently checks all the rooms. He also said it would be preferable to have someone whose full-time job is security-related, since other staff members are frequently distracted. Some simple changes galleries could make include eliminating blind spots, as this is usually where the thief will strike. Often the most vulnerable pieces are portable works of art placed near a door, and Det. Moscardini advised that they be moved to a safer area in the gallery.

Another equally important aspect to gallery protection is a network of communication. Det. Moscardini has credited the arrest last October of Louis Hillen, in connection with a series of thefts in SoHo, to a network of gallery owners (*SAA*, Dec. '84, vol. 5, no. 10, pp. 1, 8). The galleries alerted one another to the thefts, compared notes, came up with a *modus operandi* and artist's sketch of the suspect, and then circulated this information to other galleries. The galleries were also in frequent contact with Det. Moscardini, who made several trips to SoHo before he arrested Mr. Hillen. Det. Moscardini is currently working on another series of thefts; two black men posing as interior decorators are suspected of stealing art from a number of galleries all over the city (*SAA*, Nov. '84, vol. 5, no. 9, p. 1). Again, gallery owners have formed a network to alert Det. Moscardini when the pair is spotted.

It is often Det. Moscardini, galleries, or insurance adjusters who are able to identify a pattern to a series of burglaries and then compile a description of the thief or thieves. For this reason, Det. Moscardini encourages galleries to call him, after they notify their police precinct, when a robbery occurs.

Det. Moscardini, a 17-year veteran of the police department, has a background in art and thus seems a natural for the job. He is also an artist and paints when he finds time. He said his favorite art is that of the Impressionists. He spends much of his day in the field, talking to gallery owners. On Mondays, when most of the galleries are closed, he spends his time in the office doing the necessary paper work, which is the less glamorous part of his job.

L.S.P.

Reward Offered

A reward is being offered for the recovery of a painting from a theft which occurred last year. The painting, *La dame à la voilette* by Pablo Picasso, was stolen from a Long Island home on January 14, 1984 (*SAA*, Mar. '84, vol. 5, no. 2, pp. 2, 10, no. 436, 84.74).

PICASSO, Pablo (Spanish, 20th Century). *La dame à la voilette*, 1901. Oil on canvas. 66.5 x 51 cm. Signed u/l. Ref.: Zervos, 1954, vol. 6, pl. 383. *84.74. Sands Point, N.Y. 14 Jan. '84. *Reward.*

Pablo Picasso, La dame à la voilette

Owner Sought

Paris Interpol is requesting information about six paintings and one sculpture, of suspect origin, seized in Rome last year. The following are photographs of the seized items, and anyone with information is asked to contact IFAR.

Tino di Camaino, Virgin and Child

Giovanni Francesco Romanelli, Att. to, St. Francis Blessing the Faithful

Sebastiano Ricci, Sacrifice of Isaac

Sebastiano Ricci, Isaac Blessing his Son Jacob

Sebastiano Ricci, Bathsheba at the Bath

Sebastiano Ricci, Illness of Jacob

Giovanni Francesco Barbieri Guercino, Att. to, St. Jerome and the Angel

Special Alert

A collector of Russian avant-garde art notified IFAR of a theft from his home in Greece. The recently discovered theft occurred two or three months ago. IFAR is waiting for further details of the theft. At press time we learned that a book bound with paintings by Lloubovi Popova (1889-1929) was stolen.

Recoveries

Waddesdon Manor Recovery

Last month we reported the recovery of a collection of antique boxes, rings and figures, stolen from Waddesdon Manor, Buckinghamshire, England in May, 1983 (*SAA*, Oct. '83, vol. 4, no. 7, pp. 8-12, nos. 876-8, 881-95, 897-9, 83.267; *IFAR Reports*, Jan./Feb. '85, vol. 6, no. 1, p. 7). The snuffboxes recovered from the Waddesdon theft were reportedly worth £750,000. Thames Valley Police have written IFAR to report that much of the credit for the recovery must go to Colonel Waller and Colonel Crawforth, the administrators at Waddesdon. "Their excellent circulation of the details of the property through your magazine and others was a major contribution in the ultimate recovery of the stolen goods," wrote Detective Superintendent John Clements. According to the Thames Valley Police, Richard Haynes, who appeared at Aylesbury Crown Court, was sentenced to fifteen years imprisonment on January 4, 1985, in connection with the theft at Waddesdon. The *Antiques Trade Gazette* (January 26, 1985) reported that police believe Mr. Haynes stole "to order." The *ATG* also reported that Haynes, aged 30, pleaded guilty to five charges of burglary. The Waddesdon Manor burglary was just one of the thefts Mr. Haynes was accused of.

Frankenmuth, Michigan

The Frankenmuth Historical Museum has announced the recovery of a confirmation prayer, stolen from their museum September 10, 1983 (*SAA*, Nov. '83, vol. 4, no. 8, p. 19, no. 1065, 83.311). The fractur was recognized from one of the museum's fliers when the prayer came up for auction at a Midwest auction house. The museum told IFAR that the fractur was confiscated by the Delaware County, Ohio police and returned to them. Police were able to trace it back to a sale from a flea market, but were unable to trace the thief.

French Bonbonnière, 1781-3, recovered

Recoveries

Paintings

COPYEL, Noël, *St. James the Greater Led to Torture* (*SAA*, May '83, vol. 4, no. 3, p. 8, no. 388, 83.126.4).

Italian, 17th Century, *St. Roch and St. Sebastian* (*SAA*, May '83, vol. 4, no. 3, p. 13, no. 419, 83.126.1).

Sculpture

Unknown (French, 12th c.), *Virgin* (*SAA*, Jan./Feb. '84, vol. 5, no. 1, p. 30, no. 178, 84.51.3).

Unknown (French, 16th c.), *St. Roch* (*SAA*, Jan./Feb. '84, vol. 5, no. 1, p. 30, no. 182, 84.51.2).

Unknown (French, 17th c.), *Virgin of Sorrow* (*SAA*, Jan./Feb. '84, vol. 5, no. 1, p. 31, no. 191, 84.51.1).

Decorative Arts

Folk Art

NUECHTERLEIN, John George, *Confirmation Certificate, 21 Mar. 1869* (*SAA*, Nov. '83, vol. 4, no. 8, p. 19, no. 1065, 83.311).

Reminder of Past Losses

New York, New York

Two paintings by the Israeli artist, Reuven Rubin, were reported missing in October, 1982 and a New York museum has asked IFAR to republish photos of the missing pictures (*SAA*, Oct. '82, vol. 3, no. 7, p. 12, nos. 1002-3, 82.384.1-2). The paintings were among a group of Israeli-owned works sent back to Israel after a tour in the United States. When the shipment was being dispersed in Israel, the two Rubin paintings were found to be missing.

RUBIN, Reuven (Israeli, 20th Century). *Lake of Tiberius*, 1926. Oil on canvas. 65 x 81 cm. *82.384.1. Missing in transit N.Y. to Israel. May-Jul. '82.

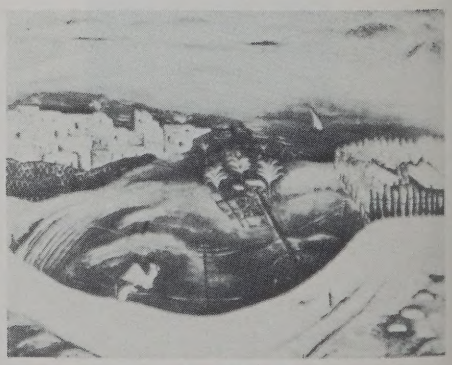
RUBIN, Reuven. (Israeli, 20th Century). *Old Sycamores*, 1927. Oil on canvas. 81 x 91 cm. *82.384.2. Missing in transit N.Y. to Israel May-Jul. '82.

Paris, France

The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child*, is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouharu (Japanese, 1886-1968). *Woman and Child*, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. Paris, France. Feb. '84. *Reward.*

Reuven Rubin, Old Sycamores



Reuven Rubin, Lake of Tiberius

Addendum

Stolen Art Alert

In December, 1984 IFAR reported the theft of a painting by Martin Joachim Schmidt (or Johann, called Kremser Schmidt) (*SAA*, Dec. '84, vol. 5, no. 10, p. 10, no. 2018, 84.487.1). The painting, *Martyrdom of St. Simon*, was stolen from a museum in Langenlois, Austria on May 4, 1984. IFAR recently received a photo of the missing picture, and we are publishing it here.

Martin Joachim Schmidt, Martyrdom of St. Simon

Arsinoë III, no. 377

Baltimore, Maryland
Police are investigating an important theft of prints from a Baltimore collection. A total of 36 prints were stolen sometime before November, 1983, including works by Dürer, Schongauer, and Rembrandt (nos. 265-88, 291, 294-304).

Paris, France
The Louvre has reported two recent thefts. Two drawings by Pierre Bonnard, sketches for Louis Carré's dining room, have been missing from the restoration workshops since 1984 (no. 293). A Greek marble head of Arsinoë III has been reported missing from the Department of Greek and Roman Antiquities; its theft date is unknown (no. 377).

Zürich, Switzerland
A painting by Rubens, *Orpheus and Eurydice*, c. 1636, was stolen from a Zürich museum in January, 1985 (no. 218). The painting, an oil on panel, measures 27.6 x 32.3 cm. and was stolen from an exhibition room. Another important theft, from a restoration workshop in Zürich, is a Jacopo Tintoretto, *Tarquin and Lucretia*, c. 1570 (no. 228). The painting was stolen in June, 1984.

London, England
Two galleries in London have reported recent losses. A church interior by Peeter Neeffs was stolen from Johnny Van Haeften's gallery (no. 217). Two people were in the gallery at the time and are wanted for questioning, a blonde woman, aged 30, and her sandy-haired escort, aged 50. Both were well-dressed and had Northern accents. As a result of another London theft, Lane Fine Art is offering a reward for the recovery of a bronze group of *Two Borzois*, by J. Merculiano, stolen November 27, 1984 (no. 321).

New York, N.Y.
Four watercolor frakturs, depicting the parable of the Prodigal Son, attributed to F. Krebs, 18th century, were stolen from a room at the Stanhope Hotel on January 26 (no. 201). The theft is being investigated as Complaint #1729 by Detective Lienau of the 19th Precinct (telephone 212/472-9751). The collector, from whom they were stolen, has offered a substantial reward for return of the drawings.

L.S.P.

Peter Paul Rubens, Orpheus and Eurydice, no. 218

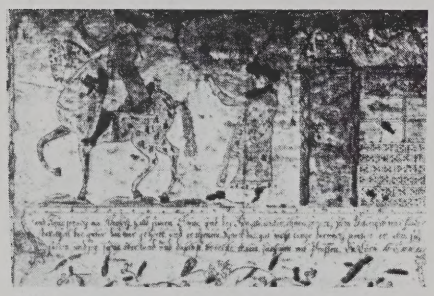
Martin Schongauer, Virgin of the Annunciation, no. 296

Jacopo Tintoretto, Tarquin and Lucretia, no. 228

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

201 KREBS, F. (Southeastern Pennsylvania, late 18th c.). Prodigal Son (four watercolors). Watercolor fraktur: red, blue, brown, and white on brown paper. 21.6 x 43.2 to 26 x 43.2 cm. Ref.: Lot 683, Sotheby Parke Bernet, *Fine Americana*, volume 2, April 30-May 3, 1980. Prodigal son first leaving home dressed in a red waistcoat, then being thrown out of the inn (this one with some restoration and inpainting), then caring for the swine and finally returning to his father, all with appropriate Biblical quotations in German calligraphy. *85.133.1-4. New York, N.Y. 26 Jan. '85. *Reward.*

American, 19th Century

202 ENNEKING, John Joseph (1841-1916). Landscape. Oil. 21 x 35.6 cm. *85.134.2. Boston, Ma. 28 Dec. '84.

203 GIFFORD, Robert Swain (1840-1905). Rocky Pasture. Oil. 33 x 58.4 cm. Signed l/l. *85.134.1. Boston, Ma. 28 Dec. '84.

204 INMAN, Henri (1801-46). Portrait of Henry Eckford, Jr. Oil. 85.136.2. Bethesda, Md. Summer, '84.

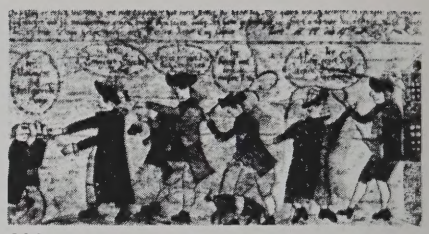
205 INMAN, Henri (1801-46). Portrait of Henry Eckford, c. 1830. Oil. Some discoloration from former oval frame. 85.136.1. Bethesda, Md. Summer, '84.

Dutch, 15th Century

206 BOSCH, Jérôme van Aeken, Att. to (1450 or 1460-1516). Hell. Oil on panel. Approx. 50 x 65 cm. *85.112. Avignon, France. 25 Aug. '84.

Dutch, 16th Century

207 BOL, Hans (1534-93). Fishing Miracle on Escaut River. Oil on wood. Diam. 22 cm. Antwerp in background. *85.145. Paris, France. 27 Sep. '84.



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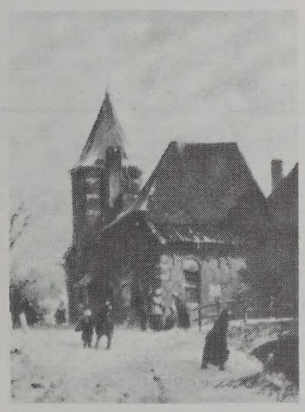

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Dutch, 17th Century

208 OSTADE, Adriaen van, School of (1610-85). Pedicure. Oil on panel. 23 x 29.5 cm. *85.116.3. Paris, France. 3 Nov. '84.

Dutch, 19th Century

209 EVERSEN, Adrianus (1818-97). Dutch Town—Winter. Oil. *85.169.1. Mayfair, England. 12 Aug. '84. *Reward.*

English, 18th Century

210 FREEMAN, J. Portrait of a Man, 1768. Oil on canvas. 76 x 64 cm. Signed. *85.119.1. Paris, France. 28 Oct. '84.

English, 19th Century

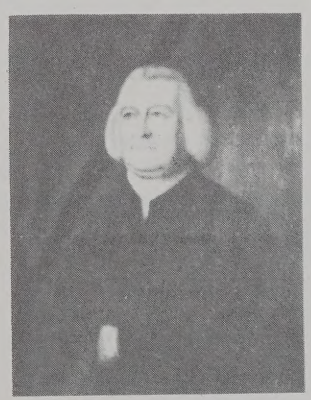
211 LANGLEY, D. Three Greyhounds with their Trainer, 1841. Oil on canvas. 71 x 91.5 cm. *85.119.2. Paris, France. 28 Oct. '84.

212 SCHAEFER, Henry Thomas. Frankfurt. Oil on canvas. 24.8 x 20.3 cm. *85.160.2. Battersea, England. 19 Jul. '84.

European, 17th Century

213 Unknown. St. Augustine. Oil on canvas. 170 x 100 cm. Classified Historic Monument, 25 February 1975. *85.175.1. Nomain, France. 24 Oct. '84.

214 Unknown. St. Gregory. Oil on canvas. 170 x 100 cm. Classified Historic Monument, 25 February 1975. *85.175.2. Nomain, France. 24 Oct. '84.



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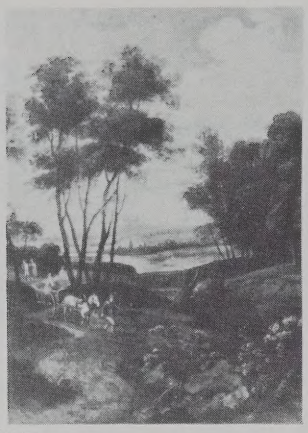

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Flemish, 17th Century

215 ARTHOIS, Jacobus van, Att. to Workshop of (1613-86). Landscape. 54.2 x 39.5 cm. *85.178. Chambery, France. 10 Oct. '84.

216 MATHEUS, Helmont (1623-74). The Merry Dinner. Oil on panel. 19 x 25 cm. Signed MV l/r. *85.116.2. Paris, France. 3 Nov. '84.

217 NEEFFS, Peeter, the Elder (1578-1656 or 1661). Church Interior. Oil on panel. 10.2 x 14.6 cm. Monogram in l/r. *85.122. London, England. 19 Oct. '84.

218 RUBENS, Peter Paul (1577-1640). Orpheus and Eurydice, c. 1636. Oil on panel. 27.6 x 32.3 cm. Inv. No. R. 27. *85.140. Zürich, Switzerland. Jan. '85.

French, 19th Century

219 COURBET, Gustave (1819-77). Deer on the Snow. 49 x 60 cm. Signed l/l. *85.120. Paris, France. Dec. '84.

220 RAFFAËLLI, Jean François (1850-1924). Absinth. Oil on panel. 23 x 32 cm. Signed l/l. 85.116.1. Paris, France. 3 Nov. '84.

221 Unknown. Portrait of a Woman, 1856. Signed M.M. *85.114. Charente-Maritime, France. 15 Oct. '84.

French, 20th Century

222 DENIS, Maurice (1870-1943). 1re Communion de Ste. Thérèse de l'enfant Jésus, 1937. 170 x 137 cm. Signed and dated l/l. *85.117. Notre Dame de Verneuil s/Avre, France. 29 Oct. '84.

Italian, 14th Century

223 Unknown. Virgin and Child, St. Antony Abbot, St. Catherine of Siena, Other Saints, and Crucifixion. Distemper on wood. 170 x 175 cm. *85.157. Savona, Italy. 10 Jul. '84.

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Italian, 15th Century

224 COZZARELLI, Guidoccio di Giovanni, Att. to (2nd half 15th c.). Virgin and Child with Two Saints. Distemper on wood. 77 x 47 cm. St. Sebastian and St. Antony the Abbot. *85.127. Torrita, Italy. 21 May '84.

225 Unknown. Christ Flanked by Sts. Peter and Paul. *85.155. Poli, Italy. 21 Mar. '84.

226 Unknown. St. Francis of Assisi Hiding, Pursued by his Father. On wood. 60 x 45 cm. *85.156. Assisi, Italy. 23 Apr. '84.

Italian, 16th Century

227 LONGHI, Luca (1507-80). Nativity. L. 40 cm. *85.126. Ravenna, Italy. 2 May '84.

228 TINTORETTO, Jacopo (1518 or 1519-94). Tarquin and Lucretia, c. 1570. Oil. 150 x 125 cm. 6 cm. wide strip missing from edge of canvas. *85.150. Zürich, Switzerland. 21 Jun. '84.

229 Unknown. Virgin and Child with Sts. Peter and Paul, c. 1580. Oil on canvas. 193 x 120 cm. Two saints shown with their symbols, a sword and a key, and are standing in front of a marble balustrade. Forest in background. Virgin and Child emerge from clouds. *85.128. Forli, Italy. 10 Apr. '84.

Italian, 17th Century

230 MARATTI (or MARATTA), Carlo, Pupil of. Martyrdom of St. Lawrence. Oil on canvas. 300 x 200 cm. *85.154. Amelia, Italy. 20 Feb. '84.

231 Unknown. God Holding Scepter and Globe. Oil on canvas. 78 x 78 cm. *85.159. Cascia, Italy. 30 Aug. '84.

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Italian, 19th Century

232 TIRATELLI, Aurelio (1842-1900). Children Playing in Italian Street. Oil. *85.169.3. Mayfair, England. 12 Aug. '84. *Reward.*

233 Unknown. Salvator Mundi. Oil on canvas. 45 x 29 cm. *85.158. Palermo, Italy. Mar. '84.

Italian, 20th Century

234 NATALI, Renato (b. 1883). Castle. Oil on wood. 84 x 113 cm. *85.125.2. Leghorn, Italy. 6 Mar. '84.

235 NATALI, Renato (b. 1883). Old Quarter of Leghorn. Oil on wood. 76.5 x 65 cm. Signed l/l. *85.125.1. Leghorn, Italy. 6 Mar. '84.

236 NATALI, Renato (b. 1883). Old Quarter of Leghorn. Oil on wood. 71 x 50 cm. *85.125.3. Leghorn, Italy. 6 Mar. '84.

237 NATALI, Renato (b. 1883). Street Scene in Old Leghorn. Oil on wood. Signed l/l. *85.125.4. Leghorn, Italy. 6 Mar. '84.

238 ROMITI, Gino (b. 1881). Landscape, 1963. Signed and dated l/l. *85.125.5. Leghorn, Italy. 6 Mar. '84.

Russian, 20th Century

239 BURLJUK, David (1882-1967). Still Life, 1948. Oil on canvas. 76.2 x 61 cm. Newspaper has photo of Henry Wallace. *85.33. New York, N.Y. 6 Nov. '84.

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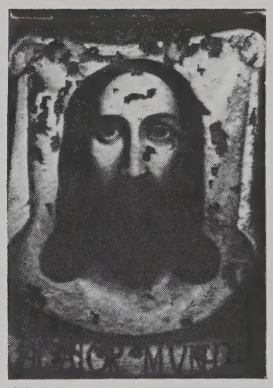

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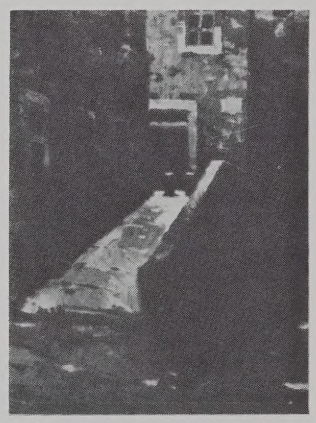

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Photographs

American, 20th Century

240 ADAMS, Ansel Easton (1902-84). Four Aspens, Late Autumn, Colorado, 1937-9. Gelatin silver print. 10.8 x 16.2 cm. Signed l/r recto of mount. Leica No. 5284c. Inv. No. 1727.68. Title on verso of mount. Mount cut down to 16.7 x 23.2 cm. *85.182.4. New York, N.Y. Dec. '84.

241 ADAMS, Ansel Easton (1902-84). Grass, Leaves, Pool, High Sierra, c. 1943. Gelatin silver print. 10.6 x 15.4 cm. Signed l/r recto of mount. Leica No. 5282e. Inv. No. 1749.68. Label with title and date on verso of mount. 85.182.8. New York, N.Y. Dec. '84.

242 ADAMS, Ansel Easton (1902-84). Lake MacDonald, Glacier National Park, Montana, 1942, 1945. Gelatin silver print. 17.6 x 25.2 cm. Signed l/r recto of mount. Leica No. 5286a. Inv. No. 1735.68. Label with title and date on verso of mount. Mount cut down to 22.2 x 29.8 cm. *85.182.6. New York, N.Y. Dec. '84.

243 ADAMS, Ansel Easton (1902-84). Mount Whitney, Winter, Horse in Sun, 1944-53. Gelatin silver print. 17 x 23.4 cm. Signed l/r recto of mount. Leica No. 5285b. Inv. No. 1729.68. Label with title on verso of mount. Mount cut down to 22.2 x 29.8 cm. *85.182.5. New York, N.Y. Dec. '84.

244 ADAMS, Ansel Easton (1902-84). Muir Pass and the Black Giant, c. 1930. Gelatin silver "Parmelian" print. 15.2 x 20 cm. Signed l/r recto of mount. Leica No. 5317c. Inv. No. 295.68. *85.182.1. New York, N.Y. Dec. '84.

245 ADAMS, Ansel Easton (1902-84). Tree Trunk, High Sierra. Gelatin silver print. 17.7 x 11.1 cm. Signed l/r recto of mount. Leica No. 5282c. Inv. No. 1747.68. Label with title on verso of mount. *85.182.2. New York, N.Y. Dec. '84.

246 ADAMS, Ansel Easton (1902-84). Winter in Yosemite Valley, 1944. Gelatin silver print. 15.9 x 11.2 cm. Signed l/r recto of mount. Leica No. 5282d. Inv. No. 1748.68. Label with title on verso of mount. *85.182.3. New York, N.Y. Dec. '84.

247 ADAMS, Ansel Easton (1902-84). Yosemite, c. 1945. Gelatin silver print. 16.8 x 22.9 cm. Signed l/r recto of mount. Leica No. 5285c. Inv. No. 1738.68. Label with title and date on verso of mount. Mount cut down to approx. 22.9 x 29.8 cm. *85.182.7. New York, N.Y. Dec. '84.

248 SOMMER, Frederick (b. Italy 1905). Circumnavigation of the Blood, 1950. Gelatin silver print. Image 10.2 x 12.7 cm., white mount board 20.3 x 25.4 cm. Signed center on verso of mount board. *85.142. Tucson, Az. 1984.

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Prints and Drawings

American, 19th Century

249 CHAPMAN, John Gadsby (1808-90). Etchings of the Roman Campagna (20 etchings), c. 1870. Etching. Signed in pencil. *85.130.1-20. New York, N.Y. 20 Dec. '84.

250 CHURCH, Frederick Stuart (1842-1924). A Symphony, Nineteenth Century. Etching. 22.2 x 31.2 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.35. New York, N.Y. 20 Dec. '84.

251 COLMAN, Samuel (1832-1920). Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. 85.130.21. New York, N.Y. 20 Dec. '84.

252 FARRER, Henry (b. England 1843-1903). Evening, N.Y. Harbor, 1884. Etching. 25 x 34.2 cm. Signed in pencil. From portfolio of etchings, published under auspices of N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.25. New York, N.Y. 20 Dec. '84.

253 GETCHELL, Edith Loring Peirce. Solitude. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.30. New York, N.Y. 20 Dec. '84.

254 MORAN, John Leon (1864-1941). Japanese Fantasy. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.39. New York, N.Y. 20 Dec. '84.

255 MORAN, Mary Nimmo (1842-99). Gardiner's Bay, L.I., Seen from Fresh Pond. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.33. New York, N.Y. 20 Dec. '84.

256 MORAN, Percy (b. 1862). An Interesting Chapter. Etching. 29 x 19.8 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. Young girl wearing a hat, reading a book. 85.130.26. New York, N.Y. 20 Dec. '84.

257 MORAN, Peter (b. England 1841-1914). The Pool. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.24. New York, N.Y. 20 Dec. '84.

258 MORAN, Thomas (b. England 1837-1926). Castle of San Juan de Ulua, Vera Cruz. Etching. 30.2 x 26 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.31. New York, N.Y. 20 Dec. '84.

259 MORAN, Thomas (b. England 1837-1926). Harbor of Vera Cruz, Mexico, 1885. Etching. 29.8 x 67.9 cm. Signed in pencil l/l: T. Moran. Signed in image l/l: MORAN/1885. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. Ref.: Klackner, no. 53. *85.130.41. New York, N.Y. 20 Dec. '84.

260 NICOLL, James Craig (1846-1918). Harbor Scene. Etching. 23.3 x 31.6 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.34. New York, N.Y. 20 Dec. '84.

261 PLATT, Charles Adams (1861-1933). Rye, Sussex. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.22. New York, N.Y. 20 Dec. '84.

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262 PARRISH, Stephen (b. 1846). Mills at Mispek. Etching. 22.2 x 29.5 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.38. New York, N.Y. 20 Dec. '84.

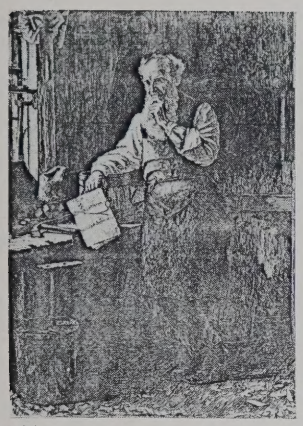
263 PENNEL, Joseph (1860-1926). Below Chestnut Street Bridge, Philadelphia. Etching. 29.8 x 24.7 cm. Signed in pencil l/r. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.40. New York, N.Y. 20 Dec. '84.

264 WOOD, Thomas Waterman (1823-1903). Thinking It Over. Etching. Signed in pencil l/l. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.29. New York, N.Y. 20 Dec. '84.

Dutch, 16th Century

265 GOLTZIUS, Hendrik (1558-1616). Christ Before Pilate, 1596. Engraving. Image 19.7 x 12.9 cm. Signed with monogram and dated in l/l. Recto l/l: 5. Plate No. 5 from the set of 12 images, from the Passion of Christ. Acc. No. 1946.112.1991. Watermark: large crowned coat-of-arms within trefoil. Ref.: Strauss, W.L., Ed., *The Illustrated Bartsch*, vol. 3, 1982, p. 37, no. .031. Ex Coll.: Garrett Collection. Cut within plate line. *85.129.22. Baltimore, Md. Before Nov. '83.

266 LUCAS VAN LEYDEN, called Lukas Huygenz (1494-1533). Ecce Homo, 1510. Engraving. Paper 28 x 43.5 cm. Claghorn collector's stamp on verso: CH with ESPERATA above and FLORUIT below, enclosed in a circle. Acc. No. 1946. 112.7901. Watermark: crowned shield with R inside. On verso in ink: small drawing of a child's head. Ex Coll.: Garrett Collection. Cut within plate line. Slightly stained. *85.129.23. Baltimore, Md. Before Nov. '83.



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Dutch, 17th Century

267 OSTADE, Adriaen van (1610-85). The Anglers. Etching. Plate 11.4 x 16.5 cm. Riggs collector's stamp on verso: L.R. Second state of four. Acc. No. 1943.32.117. Ref.: Bremmer, H.P., *Het Compleete Etswerk van Adriaen van Ostade*, p. 35, no. 26. Cut nearly to plate line. *85.129.24. Baltimore, Md. Before Nov. '83.

268 REMBRANDT HARMENSZ van Rijn (1606-69). Begger Seated on a Bank, 1630. Etching. Plate 11.8 x 7.1 cm. Signed l/c. R. Dighton collector's stamp on verso. First state. Acc. No. 1946.112.7411. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 11. Ex Coll.: Garrett Collection. Cut to plate line. *85.129.12. Baltimore, Md. Before Nov. '83.

269 REMBRANDT HARMENSZ van Rijn (1606-69). Card Player, 1641. Etching. Plate 9.1 x 8.2 cm. Duke of Buccleuch and Garrett collection stamps on verso: monogram in oval surmounted by crown; and T.H. Garrett initials in oval. First state. Acc. No. 1946.112.7749. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, No. 190. Cut to plate line. *85.129.31. Baltimore, Md. Before Nov. '83.

270 REMBRANDT HARMENSZ van Rijn (1606-69). Flight into Egypt, 1653. Etching. Plate 21.5 x 28.5 cm. Collection stamps on verso: K.E. von Lipphart; Collector E; and Garrett (T.H. Garrett initials in oval). Sixth or fourth state. Acc. No. 1946.112.7810. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 266. Cut to plate line. Altered from *Tobias and the Angel* by Hercules Seghers. *85.129.36. Baltimore, Md. Before Nov. '83.

271 REMBRANDT HARMENSZ van Rijn (1606-69). Gold Weigher's Field, 1651. Etching. Plate 12.1 x 31.7 cm. Signed l/l. Only state. Acc. No. 1946.112.7794. Watermark: top of crown. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, No. 249. Ex Coll.: Garrett Collection. Cut to plate line. *85.129.17. Baltimore, Md. Before Nov. '83.

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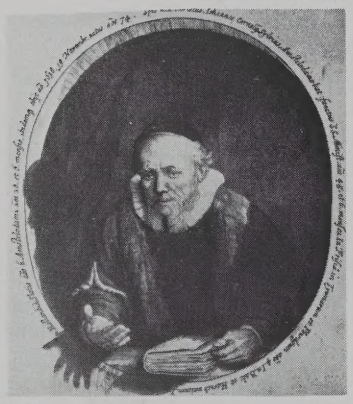

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272 REMBRANDT HARMENSZ van Rijn (1606-69). Head of a Man in a Fur Cap, Crying Out, c. 1631. Etching. Plate 3.5 x 1.8 cm. J.C.D. Hebich collector's stamp on verso: SAMLUNG HEBICH HAMBURG in oval. Third state. Acc. No. 1946.112.7421. Ref.: Hind, A.M. *A Catalogue of Rembrandt's Etchings*, 1967, no. 37. Ex Coll.: Garrett Collection. Cut to plate line. *85.129.14. Baltimore, Md. Before Nov. '83.

273 REMBRANDT HARMENSZ van Rijn (1606-69). Jan Cornelis Sylvius, Preacher (posthumous portrait), 1646. Etching. Plate 16.5 x 14 cm. Acc. No. 1943.32.233. Watermark: RP. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 225. Small margins. *85.129.33. Baltimore, Md. Before Nov. '83.

274 REMBRANDT HARMENSZ van Rijn (1606-69). Landscape with Cottage and Hay Barn, 1641. Etching. Plate 12.6 x 31.9 cm. Signed l/r. Claghorn and Garrett collection stamps on verso: CH with ESPERATA above and FLORUIT below, enclosed in a circle; and T.H. Garrett initials in oval. Only state. Acc. No. 1946.112.7739. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 177. Ex Coll.: Smith. Cut to plate line. *85.129.29. Baltimore, Md. Before Nov. '83.

275 REMBRANDT HARMENSZ van Rijn (1606-69). Landscape with Village and Square Tower. Etching. 8.8 x 15.7 cm. Signed l/r. Acc. No. 1929.17.16.4. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 245. Square corners at top above rounded plate line. *85.129.35. Baltimore, Md. Before Nov. '83.

276 REMBRANDT HARMENSZ van Rijn (1606-69). Ragged Peasant with his Hands Behind him, Holding a Stick, c. 1630. Etching. Plate 8.6 x 6.9 cm. Riggs collector's stamp on verso: L.R. Acc. No. 1943.32.202. Watermark: fool's bauble. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 16. *85.129.13. Baltimore, Md. Before Nov. '83.

277 REMBRANDT HARMENSZ van Rijn (1606-69). Sacrifice of Isaac, 1655. Etching. Plate 15.5 x 8.2 cm. Signed and dated l/r. Riggs collector's stamp on verso: L.R. Acc. No. 1943.32.241. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 283. Small margins. *85.129.19. Baltimore, Md. Before Nov. '83.

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278 REMBRANDT HARMENSZ van Rijn (1606-69). Self-Portrait in a Fur Cap, 1631. Etching. Plate 6.3 x 5.6 cm. Signed and dated u/l. Garrett collector's stamp on verso: T.H. Garrett initials in oval. Second state. Acc. No. 1946.112.7433. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 62. Cut to plate line. *85.129.15. Baltimore, Md. Before Nov. '83.

279 REMBRANDT HARMENSZ van Rijn (1606-69). Six's Bridge, 1645. Etching. Plate 12.9 x 22.5 cm. Signed and dated l/r. Collection stamps on verso (?): Collection R; A. Alferoff (.L.E.O. in oval); and Baron D. Vivant-Denon (DD over 90). Acc. No. 1946.112.7766. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 209. Tip of lower right corner torn off. Slightly stained. *85.129.32. Baltimore, Md. Before Nov. '83.

280 REMBRANDT HARMENSZ van Rijn (1606-69). St. Francis Beneath a Tree, Reading, 1657. Etching and drypoint. Plate 18 x 24.4 cm. Signed and dated l/r. H. Detmold and Claghorn collection stamps on verso: HD monogram in a circle; and CH with ESPERATA above and FLORUIT below, enclosed in a circle. Second state. Acc. No. 1946.112.7831. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 292. *85.129.20. Baltimore, Md. Before Nov. '83.

281 REMBRANDT HARMENSZ van Rijn (1606-69). St. Jerome Reading in an Italian Landscape, 1653. Etching. Plate 26 x 21 cm. Claghorn and Garrett collection stamps on verso: CH with ESPERATA above and FLORUIT below; and T.H. Garrett initials in oval. Second state. Acc. No. 1946.112.7811. Watermark: fool's bauble with three balls below. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 267. Cut to plate line. *85.129.18. Baltimore, Md. Before Nov. '83.

282 REMBRANDT HARMENSZ van Rijn (1606-69). St. Jerome Sitting by a Pollard Willow, 1648. Etching. 31.7 x 12.1 cm. Signed and dated l/l. Claghorn collector's stamp on verso: CH with ESPERATA above and FLORUIT below, enclosed in a circle. Second state. Acc. No. 1946.112.7781. Watermark. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 232. *85.129.34. Baltimore, Md. Before Nov. '83.

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283 REMBRANDT HARMENSZ van Rijn (1606-69). Studies: Self-Portrait, Beggar Couple, Head of Old Man, Head of Old Woman, c. 1632. Etching. 9.2 x 8.9 cm. Second state. Acc. No. 1946.112.7443. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 90. Ex Coll.: Garrett Collection. Cut within plate line. Pasted down on heavier paper. *85.129.16. Baltimore, Md. Before Nov. '83.

284 REMBRANDT HARMENSZ van Rijn (1606-69). Tribute Money, c. 1634. Etching. Paper 7.6 x 10.5 cm. Riggs collector's stamp on verso: L.R. Acc. No. 1943.32.213. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 124. Cut within plate line. *85.129.27. Baltimore, Md. Before Nov. '83.

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285 REMBRANDT HARMENSZ van Rijn (1606-69). View of Amsterdam, c. 1640. Etching. Paper 8.2 x 15.2 cm. Riggs collector's stamp on verso: L.R. Second state. Acc. No. 1943.32.225. Watermark: Fleur-de-lis in cartouche with LC. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 176. Cut within plate line. *85.129.28. Baltimore, Md. Before Nov. '83.

286 REMBRANDT HARMENSZ van Rijn (1606-69). Windmill, 1641. Etching. Image 14.4 x 20.7 cm. Signed and dated l/r. Claghorn collector's stamp on verso: CH with ESPERATA above and FLORUIT below, enclosed in a circle. Only state. Acc. No. 1946.112.7741. Watermark: IB. F. Koch. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 179. Cut close. *85.129.30. Baltimore, Md. Before Nov. '83.

287 REMBRANDT HARMENSZ van Rijn (1606-69). Woman with an Arrow. Etching. 20.4 x 12.2 cm. Third state of three. Acc. No. 1946.112.7831. Ref.: Hind, A.M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 303. Early state before signature was strengthened. An impression from the slightly worn plate, with much tone used for rich chiaroscuro effects, the plate being toned and wiped by Rembrandt. *85.129.21. Baltimore, Md. Before Nov. '83.

288 SOMER, Jan van (active 1645-99). Michael Adriansz, de Ruyter, Admiral General, 1671. Mezzotint. 38.1 x 50.8 cm. Acc. No. 1950.13.24. 85.129.25. Baltimore, Md. Before Nov. '83.

Dutch, 19th Century

289 KRUSEMAN VAN ELTEN, Hendrik-Dirk (1829-1904). Cottage by the Sea. Etching. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.36. New York, N.Y. 20 Dec. '84.

English, 19th Century

290 GUY, Seymour Joseph (1824-1910, New York). First Needlework. Etching. 22.5 x 28.6 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.37. New York, N.Y. 20 Dec. '84.

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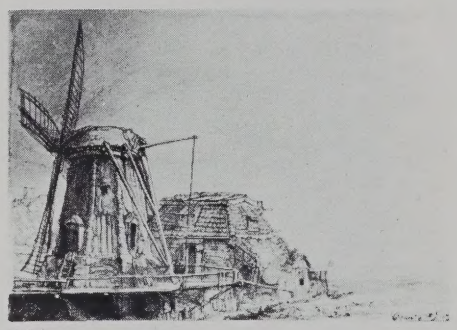

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Flemish, 17th Century

291 WATERLO, Anthonie (1609 or 1610-90). Two Boys with their Dog at the Side of a Pond. Etching. 11.1 x 14 cm. Initials and 4 in u/l. From a set of six prints. Acc. No. 1957.185.3. *85.129.26. Baltimore, Md. Before Nov. '83.

French, 19th Century

292 BONNARD, Pierre (1867-1947). L'Embouchure de la Touques. Gouache. 25 x 32 cm. Signed. *85.172. Trouville, France. 9 Sep. '83.

293 BONNARD, Pierre (1867-1947). Sketches for Louis Carré's Dining Room. Colored crayons and white gouache. 50 x 54.5 cm., and 50 x 31 cm. Part of a series of five drawings. *85.147.1-2. Paris, France. 1984.

German, 15th Century

294 SCHONGAUER, Martin (b. 1430-50, d. 1491). Baptism of Christ. Engraving. Image 15.8 x 15.8 cm. Signed with monogram in l/c. Garrett, Claghorn, and Ruhl collection stamps on verso: T.H. Garrett initials in oval; initials CH with ESPERATA above and FLORUIT below, enclosed in a circle; and RUHL in rectangle. Acc. No. 1946.112.5694. Ref.: Baum, I., *Martin Schongauer*, 1948, no. 27. *85.129.9. Baltimore, Md. Before Nov. '83.

295 SCHONGAUER, Martin (b. 1430-50, d. 1491). Noli me tangere. Engraving. 16 x 16.1 cm. Signed with monogram in l/c. May have small stamp on verso: BMA in dark blue. Acc. No. 1929.17.14.4. Ref.: Baum, I., *Martin Schongauer*, 1948, no. 28. Ex Coll.: T.D. Barlow. Cut to plate line. *85.129.10. Baltimore, Md. Before Nov. '83.

296 SCHONGAUER, Martin (b. 1430-50, d. 1491). Virgin of the Annunciation. Engraving. 17.1 x 12.1 cm. Signed with monogram in l/c. Acc. No. 1943.32.133. Watermark: Gothic P. Ref.: Baum, I., *Martin Schongauer*, 1948, no. 95. Ex Coll.: Riggs, H.A. Corwill d'Orville, and G. Eissler. Cut close. *85.129.8. Baltimore, Md. Before Nov. '83.

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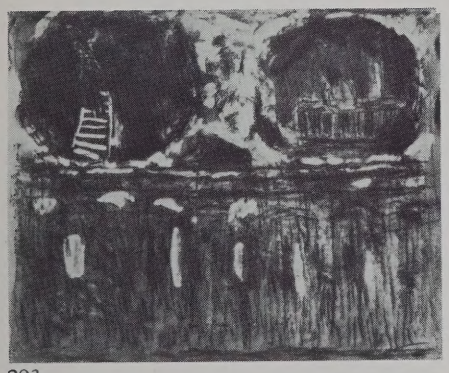

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297 SCHONGAUER, Martin (b. 1430-50, d. 1491). Virgin Seated in a Courtyard. Engraving. 17.5 x 12.5 cm. Signed with monogram in l/c. Acc. No. 1929.17.14.6. Watermark: Bull's Head-mit stauge und hare. Ref.: Baltimore Museum of Art, *A Picture Book*, 1955, p. 17; and Baum, I., *Martin Schongauer*, 1948, no. 25. Restored by Christa Gaehde, January 1966. *85.129.11. Baltimore, Md. Before Nov. '83.

German, 16th Century

298 DÜRER, Albrecht (1471-1528). Pilate Washing his Hands, 1512. Engraving. Image 11.7 x 7.3 cm. Signed with monogram and date in u/r. Acc. No. 1976.15.13. *85.129.1. Baltimore, Md. Before Nov. '83.

299 DÜRER, Albrecht (1471-1528). Rabbit, 1502. Drawing facsimile. 25.1 x 22.2 cm. Marked on verso at l/r: J.L. Schrag/Verlag/Nurenberg. Acc. No. 1943.32.150. Watermark: crowned shield containing lion. Ex Coll.: Riggs Collection. 85.129.6. Baltimore, Md. Before Nov. '83.

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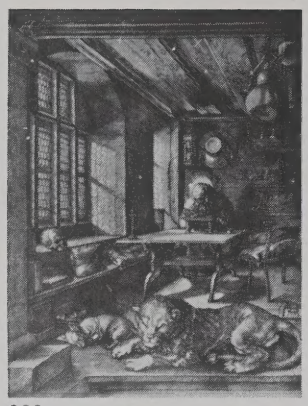

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300 DÜRER, Albrecht (1471-1528). St. Jerome in his Study, 1514. Engraving. 24.8 x 18.9 cm. Signed with monogram and dated in l/r. Acc. No. 1943.32.189. Ex Coll.: Riggs and Gerstenberg. Cut close. *85.129.3. Baltimore, Md. Before Nov. '83.

301 DÜRER, Albrecht (1471-1528). Sudarium, 1513. Engraving. Image 10.1 x 13.9 cm. Signed with monogram and dated in l/c. Riggs collection stamp on verso: L.R. Acc. No. 1943.32.187. Cut to plate line. *85.129.2. Baltimore, Md. Before Nov. '83.

302 DÜRER, Albrecht (1471-1528). Three Genii, c. 1505. Engraving. 11.5 x 7.2 cm. Signed with monogram in l/l. Garrett and Claghorn collection stamps on verso: T.H. Garrett initials in oval; and initials CH with ESPERATA above and FLORUIT below, enclosed in a circle. Acc. No. 1946.112.5773. *85.129.4. Baltimore, Md. Before Nov. '83.

303 DÜRER, Albrecht, Copy after (1471-1528). Samson Slaying the Lion. Woodcut. 29.5 x 25.4 cm. Signed with monogram in l/c. Acc. No. 1956.96. Copy after original, detail of central figure. *85.129.5. Baltimore, Md. Before Nov. '83.

304 HIRSHVOGEL, Augustin (1503-53). Landscape with Bridge Connecting a Town with a Fortress, 1546. Etching. 13.6 x 20.9 cm. Signed with monogram and dated in l/l. Garrett and Claghorn collection stamps on verso: T.H. Garrett initials in oval; and CH with ESPERATA above and FLORUIT below, enclosed in a circle. Acc. No. 1946.32.150. Cut within plate line, small margins. *85.129.7. Baltimore, Md. Before Nov. '83.

German, 19th Century

305 GAUGENGIGL, Ignaz-Marcel (b. 1855, resident of Boston—1932). Bellissima. Etching. 25.4 x 22.5 cm. Signed in pencil. From portfolio of etchings, published under auspices of the N.Y. Etching Club, edited and with text by S.R. Koehler, N.Y., Cassell and Co., 1884. *85.130.32. New York, N.Y. 20 Dec. '84.

Spanish, 20th Century

306 PICASSO, Pablo (1881-1973). Couple Embracing, 1966. Signed. *85.108.2. Paris, France. 16 Nov. '84. *Reward.*

307 PICASSO, Pablo (1881-1973). Reclining Woman and Man Playing Mandolin, 1966. Signed. No. 23/30. Ref.: Bloch, no. 1253. *85.108.1. Paris, France. 16 Nov. '84. *Reward.*

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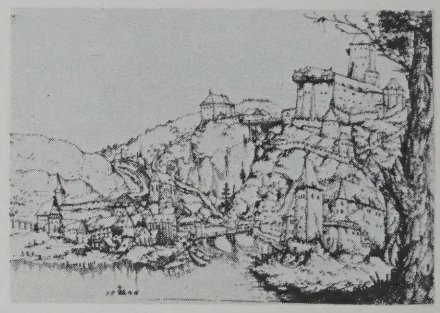

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Sculpture

European, 16th Century

308 PALARDIN—FIACRE. Bust of Bishop Eracle, Statue Fragment from Mausoleum, first half 16th c. Theux black marble. H. 27 cm. Royal Cultural Heritage Institute No. B. 156529. *85.149. Liège, Belgium. 23 Sep. '84.

309 Unknown. St. Anne, Dressed as Trinitarian Nun, Carrying Christ Child, late 16th c. Polychrome on wood. H. 72 cm. Royal Cultural Heritage Institute, No. 42640'43. *85.148. Xhignesse, Belgium. 26 Aug. '84.

310 Unknown. Venetian Scene (four heads missing from relief). Polychrome on wood. Diam. 7-10 cm. (statues supporting heads, H. 50 cm.) Classified Historic Monument 18 October 1983. *85.179.1-4. Coussac Bonneval, France. 7 Jul. '84.

French, 15th Century

311 Unknown. Virgin and Child. Alabaster. H. 60 cm. Classified Historic Monument, supplementary index, 24 May 1978. Both heads re-attached. *85.144. Lamballe, France. 15 Jul. '84.

French, 16th Century

312 Unknown. St. Margaret. Polychrome on wood. 87 x 28 x 19 cm. Classified Historic Monument, 1960. *85.138.4. Neufchateau, France. 10 Aug. '84.

313 Unknown. Virgin at Calvary. Polychrome on wood. 87 x 26 x 19 cm. Classified Historic Monument, 1960. *85.138.3. Neufchateau, France. 10 Aug. '84.

French, 17th Century

314 COYSEVOX, Antoine, Att. to (1640-1720). Bust of a Woman. White marble, wooden base. H. 80 cm. *85.118. Dordogne, France. 30 Oct. '84.

315 Unknown. Virgin and Angel of the Annunciation. Polychrome on wood. Virgin 84 x 37 x 24 cm., angel 105 x 40 x 35 cm. *85.138.5-6. Neufchateau, France. 10 Aug. '84.

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French, 18th Century

316 Unknown. Bishop. Polychrome on wood. 130 x 55 x 38 cm. *85.138.8. Neufchateau, France. 10 Aug. '84.

317 Unknown. Christ. Polychrome on wood, with gilding and silver. 92 x 47 x 35 cm. Classified Historic Monument, 1960. *85.138.2. Neufchateau, France. 10 Aug. '84.

318 Unknown. Education of the Virgin. Polychrome on wood. 82 x 35 x 30 cm. Classified Historic Document, 1960. *85.138.9. Neufchateau, France. 10 Aug. '84.

319 Unknown. St. Claude. Polychrome on wood. 94 x 32 x 25 cm. Classified Historic Monument, 1960. *85.138.1. Neufchateau, France. 10 Aug. '84.

320 Unknown. St. Elophe. Polychrome on wood. 85 x 39 x 32 cm. Classified Historic Monument, 1960. *85.138.7. Neufchateau, France. 10 Aug. '84.

French, 19th Century

321 MERCULIANO, Giacomo or Jacques (b. Italy 1859-1925). Two Borzois, 1911. Bronze. 27.9 x 35.6 cm. Signed J. Merculiano. *85.132. London, England. 27 Nov. '84. *Reward.*

Italian, 13th Century

322 Unknown. St. Anne Holding Virgin and Christ Child. Polychrome on wood. H. 108 cm. *85.151. Santa Agueda, Spain. 4 Jul. '84.

Italian, 18th Century

323 Unknown. Cherub. Gilded wood. H. 50 cm. *85.124. Fiesole, Italy. Apr. '84.

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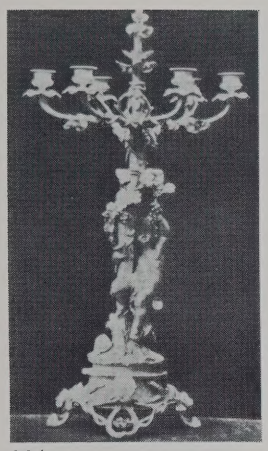
Decorative Arts



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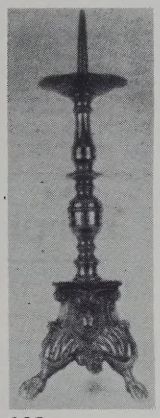

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Candlesticks, Candelabra, Lamps

324 CHRISTOFLE. Candlesticks (pair). Silver. *85.171.1-2. Bordeaux, France. 8 Feb. '84.

325 Pricket Candlestick. Brass. Approx. H. 45.7-61 cm. Cartouches with grotesque masks. Three ball and claw feet. *85.163. Newbury, England. Oct. '84.

Ceramics, Pottery, Porcelain

326 BOW. Cockerell Group (pair), c. 1760. Hen with dog and sheep mounted on four foot base. Base claret-colored on white ground. *85.141.1-2. Toronto, Ont. 6 Jul. '84.

327 CHELSEA. English. Salt Dish, c. 1745. L. 12.4 cm. Ex Coll.: Mr. T.D. Barclay. Soft paste. Incised triangle modelled as a shell on rockwood base decorated with applied strawberries and leaves and green leaves in Hans Sloane Style, and scattered with various insects and flowers in polychrome enamels. *85.141.3. Toronto, Ont. 6 Jul. '84.

328 CHELSEA. Giles (painter). Mug, c. 1765. H. 11.1 cm. Painted on a white ground with a man, woman, and child seated in a woodland setting, by Giles, in naturalistic colors after Teniers. Around the rim is a scrolled border with pink scale outlined with rich gilding, inside of rim outlined with scalloped gilding. Simple white handle with gold leaf design. *85.141.14. Toronto, Ont. 6 Jul. '84.

329 CHELSEA. Giles (painter). Teabowl and Saucer, c. 1755. Painted with a pink scale border outlined with scrolled gilding, the center of the saucer painted with a small boy seated on a stool in woodland surroundings, and the bowl with a girl seated in similar settings; scenes painted in Teniers manner by Giles in polychrome enamels. 85.141.8-9. Toronto, Ont. 6 Jul. '84.

330 CHELSEA. Longton Hall Two-Handled Baskets (pair). L. 21 cm. Soft paste. Scalloped edge and double entwined handles, decorated on inside with scattered flowers painted soft colors, and outside with basket-weave pattern molded in relief and painted pale yellow. Applied flowers also in soft colors clustered around handles and spaced along outside of rim. Only known pair. 85.141.20-1. Toronto, Ont. 6 Jul. '84.

331 CHELSEA. O'Neale, J.H. (painter). Raised Anchor Period. Cup and Saucer, c. 1750. Soft paste, hexagonal with scroll handle; decorated with Aesop fable painting in full color by J.H. O'Neale, scattered flowers, rims outlined in brown, underside of saucer pale yellow, depicting fox, grapes, lion, and mouse. *85.141.5-6. Toronto, Ont. 6 Jul. '84.

332 CHELSEA. O'Neale, J.H. (painter). Raised Anchor Period. Dessert Plate, c. 1750. Diam. 17.8 cm. Decorated in center with a round reserve depicting the Aesop fable of the red fox and the goat; border in molded scalloped design and painted in polychrome enamels with various flowers and insects, brown band around rim. 85.141.4. Toronto, Ont. 6 Jul. '84.

333 CHELSEA. O'Neale, J.H. (painter) Raised Anchor Period. Sweetmeat Dish, c. 1750-2. Diam. 13.3 cm. Three cows in a landscape, three scattered flowers on the rim, and barbed brown-edged rim. 85.141.7. Toronto, Ont. 6 Jul. '84.

334 DELFT. Plate Depicting Adam and Eve. Diam. 33.4 cm. Colors are brown, blue, and yellow. *85.164. Bristol, England. Oct. '84.

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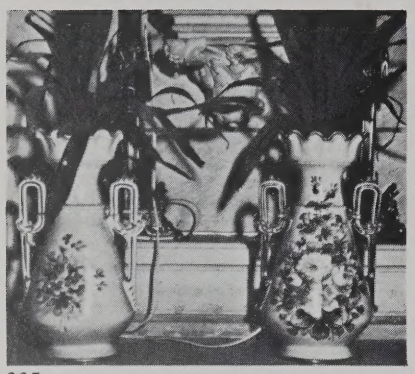

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335 LIMOGES. Vase, 19th c. Porcelain. H. 33 cm. Inscribed: DEPIERREFICHE-LIMOGES. Classified Historic Monument, Supplementary Inventory, 20 April 1979. *85.174. Saint-Vitte-sur-Briance, France. 30 Oct. '84.

336 MEISSEN. Goat and Two Children, c. 1750. H. 8.9 cm. Hard paste, goat seated on a scroll-edged mound base, its fur picked out in brown, and the two putti with delicately colored draperies playing with it, one grasping its neck with both hands and trying to clamber on its back, the other with its hand raised as to strike the animal. *85.141.10. Toronto, Ont. 6 Jul. '84.

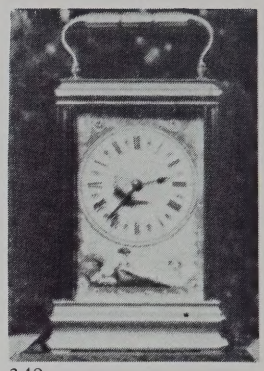
337 MEISSEN. Klinger, Johann Gottfried (painter). Ecuelle with Cover and Stand, c. 1740. H. 11.4 cm., Diam. stand 17.1 cm., Diam. bowl 10.2 cm. Marked: cross swords in underglaze blue. Decorated on a white ground with fruits, flowers, and insects, brilliant enamels in multi-colors, rims gently curved and surrounded with rich gilding and decorated with six golden shells in relief. In center of stand is small undulating gallery containing realistically colored beetle, knob of lid is formed by pale green twig and attached by four delicately applied flowers in poly enamels. 85.141.18-19. Toronto, Ont. 6 Jul. '84.

338 WORCESTER. First Period. Teabowl and Saucer, c. 1765. Ex Coll.: Parkinson Collection. Pink-scale, decorated in the atelier of James Giles with a dancing peasant in the manner of Teniers, the cup with another peasant sitting on a log holding a bowl of broth, within pink-scale borders edged in gilding of characteristic cornucopia outline. 85.141.16-17. Toronto, Ont. 6 Jul. '84.

Clocks, Timepieces, Watches

339 BÉHAID. Louis XVI Clock, Le buste de Marie Antoinette, dauphine. Gilded bronze, on white marble base. 47 x 34 cm. Marie Antoinette crowned by Athena. *85.111.1. France. Sep. '84.

340 DROCOURT. French, 19th Century. Carriage Clock. Polished brass/ormolu, panels in Sèvres porcelain. Approx. H. 14 cm. Swing handle at top. Eight day movement and striking the hours and half hours. Repeat button on outside top of clock. Dial, front and sides painted with putti bathing within royal blue gilt lined scroll-shaped borders. *85.166. Woodstock, England. Oct. '84.



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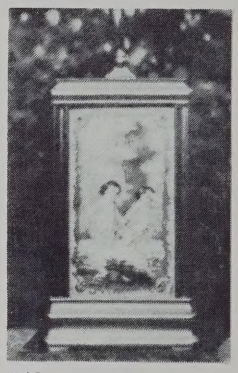

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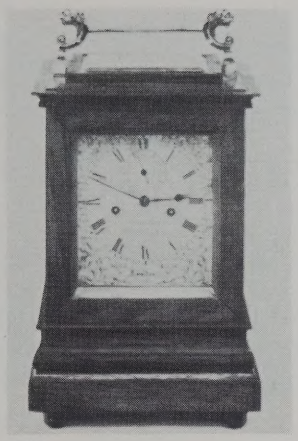

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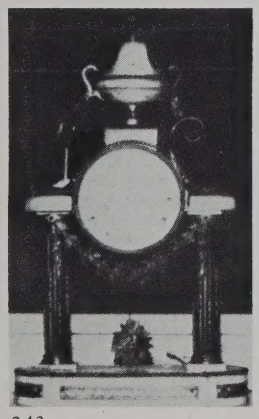


343

341 FRODSHAM. London, England. Rosewood Mantel or Travelling Clock. Rosewood. Dial 8.9 cm., H. 25.5 cm. Dial signed Frodsham, Gracechurch Street, London. Repeating movement (signed) with chain fusees, maintaining power, underslung lever escapement with monometallic balance and gong striking with provision for adjusting the hammer, in a four glass case with animal mask carrying handle and molded outset base. *85.131. Lyndhurst, England. 19 Jan. '85.

342 LEROY et CIE. Paris. Bureau Clock, late 19th c. Gilded metal base, white enamel dial. Diam. 5.5 cm. Signed: L. LEROY et Cie, Paris. Clock pivots on a spherical base in crystal. Arabic numbers on dial. *85.95.13. Jerusalem, Israel. 15 Apr. '83.

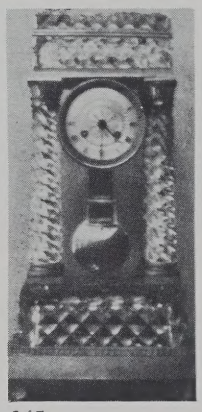
343 Louis XVI Clock. Gilded bronze, marble columns, white marble base, and top of urn in black marble. 41 x 25 cm. Garland of laurels in bronze. *85.111.2. France. Sep. '84.

344 Louis XVI Pendulum Clock. Approx. H. 42 cm. Adjustable feet. *85.115. Paris, France. 19 Oct. '84.

345 Pendulum Clock, First Empire. Cut-glass. Approx. 45 x 20 cm. *85.113. L'Indre-et-Loire, France. 18 Oct. '84.

346 VERNEUIL. Paris. Skeleton Pendulum Clock, c. 1800. Black marble base and gilded metal. White enamel dial with Roman numerals and gilded hands, concentric dial indicates the days and the date with steel hands, auxiliary dials for the phases of the moon, above, and the month to bottom right, signs of the zodiac to the left. Bells chime on the hour and half hour. *85.95.12. Jerusalem, Israel. 15 Apr. '83.

344



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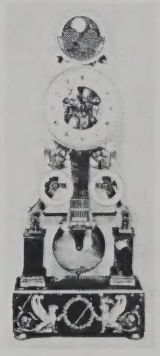

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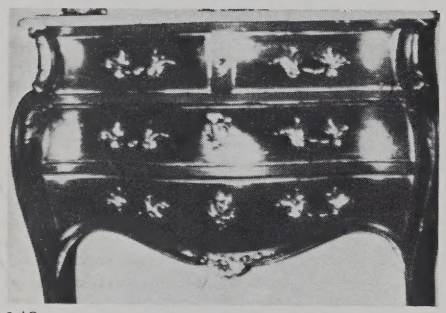

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349

Furniture, Accessories

347 Kneehole Writing Table, c. 1720. Walnut. W. 81 cm. *85.170. London, England. 16 Nov. '84.

348 Louis XV Commode. Decorated with acanthus leaves. *85.173. Marseille, France. 6 Jul. '84.

349 Oval Wall Mirror, c. 1770. Gilt. 81.3 x 71.1 cm. Two scratches at rear of plate at 6 o'clock position. *85.162. Lymington, England. 16 Sep. '84. *Reward.*

Gold

350 Child's Cup, 1851. Gilt. Dated. Inscribed on base: SA 3937. 85.167.5. South Ascot, England. 14 Oct. '84. *Reward.*

351 Compotes (three). Gilt. Approx. Diam. 22.9 cm., approx. H. 17.8 cm. *85.167.7-9. South Ascot, England. 14 Oct. '84. *Reward.*

352 Model of a Chickadee. 18 carat gold, diamond eyes. Stands on tree branch, mounted on pink polished stone base. Approx. H. 15.2 cm. 85.167.3. South Ascot, England. 14 Oct. '84. *Reward.*

353 Model of an Eagle in Flight. 18 carat gold, emerald eyes, diamond neck feathers. Stands on unpolished black onyx base. Approx. H. 15.2 cm. 85.167.1. South Ascot, England. 14 Oct. '84. *Reward.*

354 Model of a Goldfinch. 18 carat gold, diamond neck feathers, black markings. Stands on polished onyx base. 85.167.2. South Ascot, England. 14 Oct. '84. *Reward.*

355 Model of a Heron. 18 carat gold, gold reeds. Stands on fossil wood base. Approx. H. 3.8 cm. 85.167.4. South Ascot, England. 14 Oct. '84. *Reward.*

356 Vine Leaf Circular Basket. Gilt. Diam. 15.2 cm. *85.167.6. South Ascot, England. 14 Oct. '84. *Reward.*

Liturgical Objects

357 Reliquary with Angels. Rock crystal, modern base is gilded copper. 29 x 27.5 x 22 cm. Classified Historic Monument 21 October 1902. *85.180. Montpezat, France. 24 Sep. '84.

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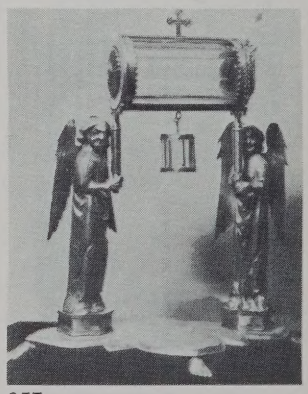

357

Objects of Art

358 Sacrifice of Abraham and Joseph and Potiphar's Wife, 17th c. Ivory. *85.107.2. Paris, France. 15 Oct. '84.

Silver

359 Charles II Caudle Cup and Cover, 1663. Silver. H. 17.8 cm. Maker's mark W.M. pellet below, 1663. Lower part of the ogee body respoussé and chased with fruit swags, with contemporary plumed cartouche enclosing a small later coat-of-arms, cast caryatid handles and flower-decorated cover with fruit and leaf finial, on spreading rim foot. Fully marked base and lid. Arms are those of Wall of Co. Worcester impaling Talbot. *85.141.22. Toronto, Ont. 6 Jul. '84.

360 Flower Stands (pair). Silver. Marked Wien 17__. Decorated with garland held by a bow in center. *85.152.8-9. Maillebois, France. 30 Nov. '84.

361 London. Charles II Tankard and Cover, c. 1680. Silver. H. 15.2 cm. Mark I. One step cover. *85.141.24. Toronto, Ont. 6 Jul. '84.

362 RUSLEM, John. London. Charles II Caudle Cup and Cover, 1681. Silver. H. 15.2 cm. Handles of harp form decorated with female figures, body engraved with fine chinoiserie composition of exotic birds, animals and plants. *85.141.23. Toronto, Ont. 6 Jul. '84.

363 SHEFFIELD. Antique Folding Biscuit Warmer, 1877. Silver. H. 23.5 cm. Marked JFF and FF. Hinged center, hinged pierced scroll grilles inside. Mounted on cast frame of leaves. Scroll and medallions rising into fixed bead mounted ring handle. Supported by two bird heads and scrolls, the hinged compartment chased and engraved. *85.168.3. Buckinghamshire, England. 8 Oct. '84. *Reward.*

364 Vegetable Dish. Silver. Markings: on eagle, shield and AEQUANIMITATE. *85.152.10. Maillebois, France. 30 Nov. '84.

365 WATERHOUSE HODSON & CO. Antique Entrée Dishes (pair), 1832. One silver, other believed to be silver plate. L. 33 cm. Date hallmark. Internal plates and warmers are Old Sheffield plated and shaped like oval melon. *85.168.1-2. Buckinghamshire, England. 8 Oct. '84. *Reward.*

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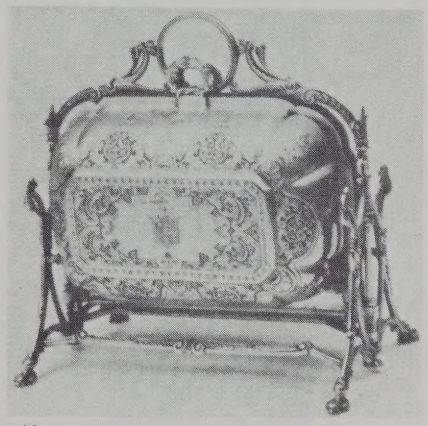

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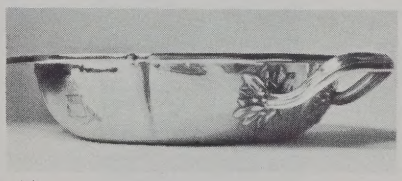

364

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Tapestries, Textiles

366 AUBUSSON. 18th Century. Tapestry. 127 x 165.1 cm. Beige background. *85.123.5. Poughquag, N.Y. 10 Nov. '84.

367 AUBUSSON. 19th Century. Tapestry with Floral Design. 127 x 137.2 cm. Red roses. *85.123.10. Poughquag, N.Y. 10 Nov. '84.

368 AUBUSSON. Scene of Combat at Entrance to a Fortified City (Siège de St.-Jean-d'Acre), 17th c. 300 x 340 cm. *85.110.1. France. Sep. '84.

366

367

368

369 Flemish, 17th Century. Esther and Ahasuerus. *85.110.2. France. Sep. '84.

370 Flemish, 18th Century. Andromeda. 305 x 192 cm. *85.152.3. Maillebois, France. 30 Nov. '84.

371 Flemish, 18th Century. Fountain. 306 x 165 cm. *85.152.4. Maillebois, France. 30 Nov. '84.

372 Flemish, 18th Century. Fountain. 306 x 178 cm. *85.152.5. Maillebois, France. 30 Nov. '84.

373 Flemish, 18th Century. Musicians and Songs. 306 x 200 cm. *85.152.7. Maillebois, France. 30 Nov. '84.

374 Flemish, 18th Century. Parade of People. 305 x 206 cm. *85.152.6. Maillebois, France. 30 Nov. '84.

375 Flemish, 18th Century. Perseus and Andromeda: The Feast. 305 x 206 cm. *85.152.2. Maillebois, France. 30 Nov. '84.

376 Flemish, 18th Century. Perseus and Medusa. 305 x 320 cm. *85.152.1. Maillebois, France. 30 Nov. '84.

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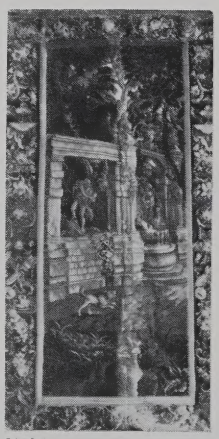

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Antiquities

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Greek

377 Arsinoë III (born c. 235 B.C.). Marble. H. 28 cm. *85.176. Paris, France. Date of theft unknown.

378 Inscription, 1st c. A.D. Marble. 21 x 11.8 x 4.5 cm. Inv. No. H 3213. Ref.: Führer durch die Antikenabteilung des Martin von Wagner Museums der Universität Würtzburg (Mainz 1975) p. 256. Greek inscription beneath ears: Klaudia Idne gives thanks to Aphrodite because she heard the prayer for her husband. *85.135. Würzburg, West Germany. Jun. '77.

Roman

379 Funerary Urn, 3rd c. A.D. Inscribed: MANIFELICIS PATER JUCUNDI A VOS NATALIS ET MAXIME. 85.165. Kent, England. Nov. '84.

380 Head of a Woman. Marble. H. 15 cm. *85.107.1. Paris, France. 15 Oct. '84.

Ethnographic Arts

American Indian

381 Pueblo IV Bowl, 15th c. Ceramic. Diam. 17.8 cm., H. 5.1 cm. *85.143. Albuquerque, N.M. Jan. '85.

Oriental Art

Chinese

382 Bracelet, 18th c. Gold. Diam. 6.3 cm. *85.161. London, England. Sep. '84.

383 Chinese Export, 18th c. European Woman Selling Fruit. Soapstone, buff-colored. H. 16.8 cm. *85.121. New York, N.Y. 14 Jan. '85.

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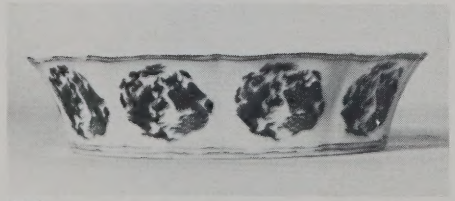
Index

384 Mandarin and his Wife, 19th c. Ivory, white ivory on teakwood stand. Approx. H. 43.2 cm. Mandarin curves to his left, right hand on long sword, and long necklace that comes down to just above waist. Bearded, cylindrical cap with pom-pom, wide-sleeved vestment carved in elaborate patterns, stops three quarters down to show patterned under-vestment. Long tassle hangs from his sword (below waist) near his left hand. All incisions filled with black ink. Wife curves to her left, holding a long tassle in right hand, fan in left, arms upheld. An ornament hangs in the middle of her hair, her hair is fastened in a tight bun in front, long ponytail in back. Wide-sleeved vestment, elaborately decorated, ends three quarters down to show patterned under-vestment. Incisions filled with black ink. *85.106.2-3. Northampton, Ma. 19 Dec. '84.

385 Old Man, 19th c. Ivory, yellow-brown in color. Approx. H. 30.5 cm. Bearded figure with long hair, wearing a cap. Right hand holds fly-whisk, drapery close to the body. Imitates Ming Dynasty period, curve imitates elephant tusk. *85.106.1. Northampton, Ma. 19 Dec. '84.

386 Xuande (1426-35). Blue and White Brushwasher. Porcelain. Diam. 16.1 cm. *85.181. London, England. 14 Dec. '84. *Reward.*

386



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